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The BEAUTIES of DOMINICO SCARLATTI.

Selected from his Suites de Lecons,

for the

Harpsichord or Piano Forte

and Revised with a Variety of Improvements

by

AMBROSE PITMAN.

Volume the first

Price 7/6

BRITISH MUSEUM

To

James Martin, Esquire

One of the Representatives in Parliament

for the

Borough of Tewkesbury,

The Beauties of Dominico Scarlatti

Are Inscribed, with the greatest Respect,

by His most Obedient

and Obliged humble Servant

Ambrose Pitman

PREFACE.

THE Leſſons of DOMINICO SCARLATTI have ever been eſteemed by Muſical Theoriſts for their many excellencies of Taſte, Genius, and Originality.—But this Acknowledgement of Merit has hitherto been confined to a very limited Circle; their reception into General Practice having been greatly retarded by the many ſuperfluous and ſtudied difficulties with which they abound.—In Manuſcript, their obſcurity was not without an intention;—as they were expreſsly compoſed for the Practice of a very brilliant Performer, the Infanta MARIA, to whom SCARLATTI was Maſter of Muſic; every Opportunity was taken by the Author to introduce difficult and affected Paſſages, for no other uſe or reaſon than merely as extraordinary exerciſes for the eminent ability of his Pupil.

To remove theſe Obſtacles, which have, in ſome meaſure, obſcured ſuch admirable Leſſons from Public Notice, and that they may, in future, be more readily underſtood by the Student, has been the principal Deſign of the preſent Editor.—In the firſt Inſtance—he has ſelected the moſt beautiful movements—ſuch as are of diſtinguiſhed excellence—diveſted them of their pedantic difficulties, and arranged them in diſtinct Leſſons;—the frequent and unneceſſary introduction of the Tenor Cleff, intended only to perplex the Sight of the Performer, he has

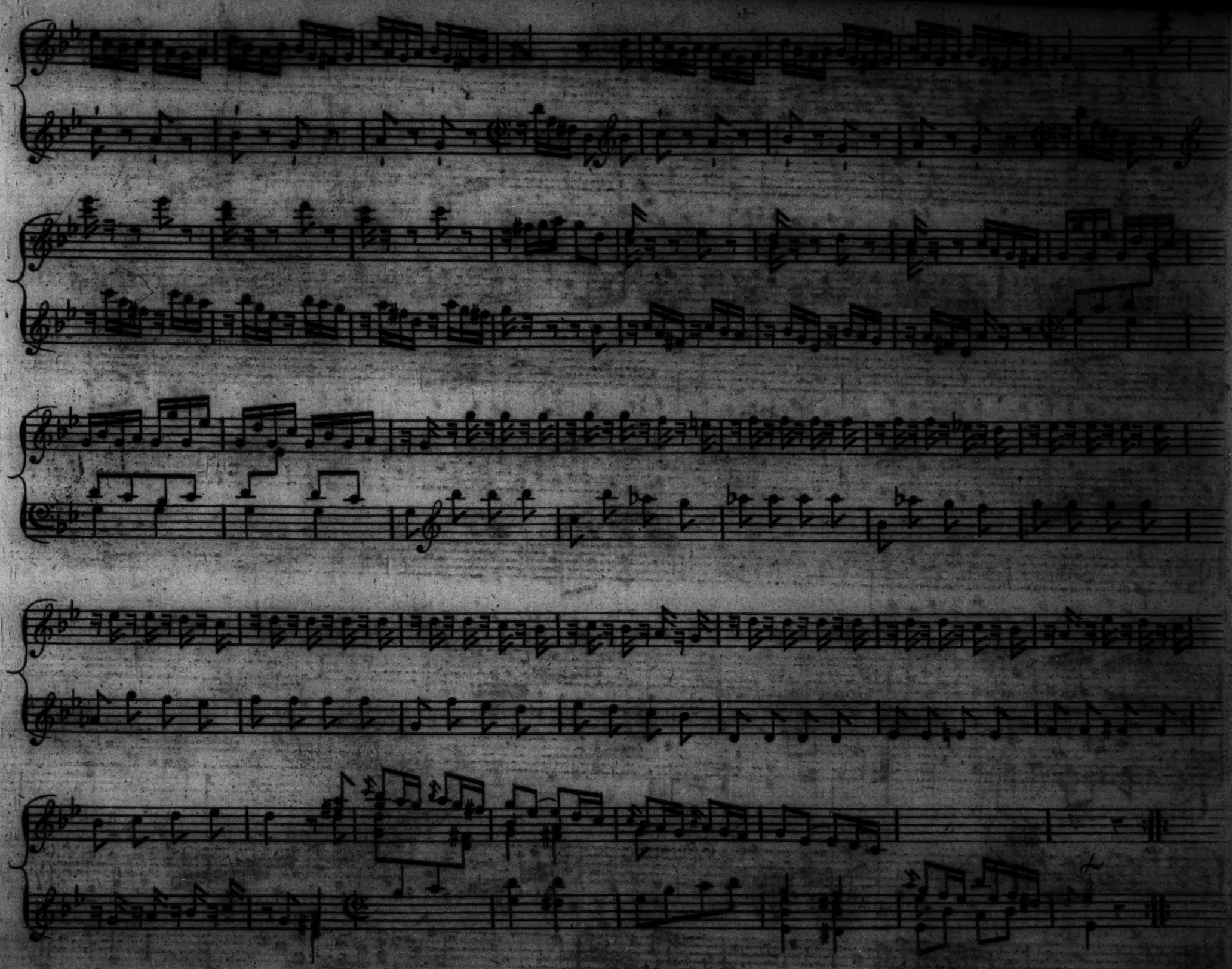
every

every where rejected, and ſubſtituted in its ſtead that of the Treble, as being more familiar to the generality of Practitioners;—unnatural and cramp poſitions of the hands, he has avoided or altered, that the fingering might be rendered eaſy and graceful;—and he has been enabled, by the improvement of modern Inſtruments, to reſtore ſome paſſages and amend others, which the Author himſelf muſt have admitted, had the Harpſichords of his Time extended as high in Alt, as do thoſe of the preſent day.—Theſe, as ſome of the principal amendments, will be particularly ſeen in the firſt and fourth Leſſons, eſpecially in the Allegro movement of the former.

Among the enthuſiaſtic admirers of SCARLATTI's Leſſons, was the late Dr. ARNE, who always conſidered them, with the "Suites de Pieces" of HANDEL, as the beſt calculated Performances to compleat the Practical Part of a Muſical Education.—And the Editor of the enſuing Work, muſt here acknowledge himſelf indebted to that celebrated Maſter for many improvements which were adviſed at the time he was the Doctor's Pupil, and when theſe elegant Pieces of Harmony conſtantly made a Part of his daily ſtudies.—The advantages of this valuable aid firſt induced him to a reviſal of the Work, an Epitome of which is now ſubmitted to the Amateurs of Muſic, under the Title of "*The Beauties of Dominico Scarlatti.*"

LESSON II

Allegro

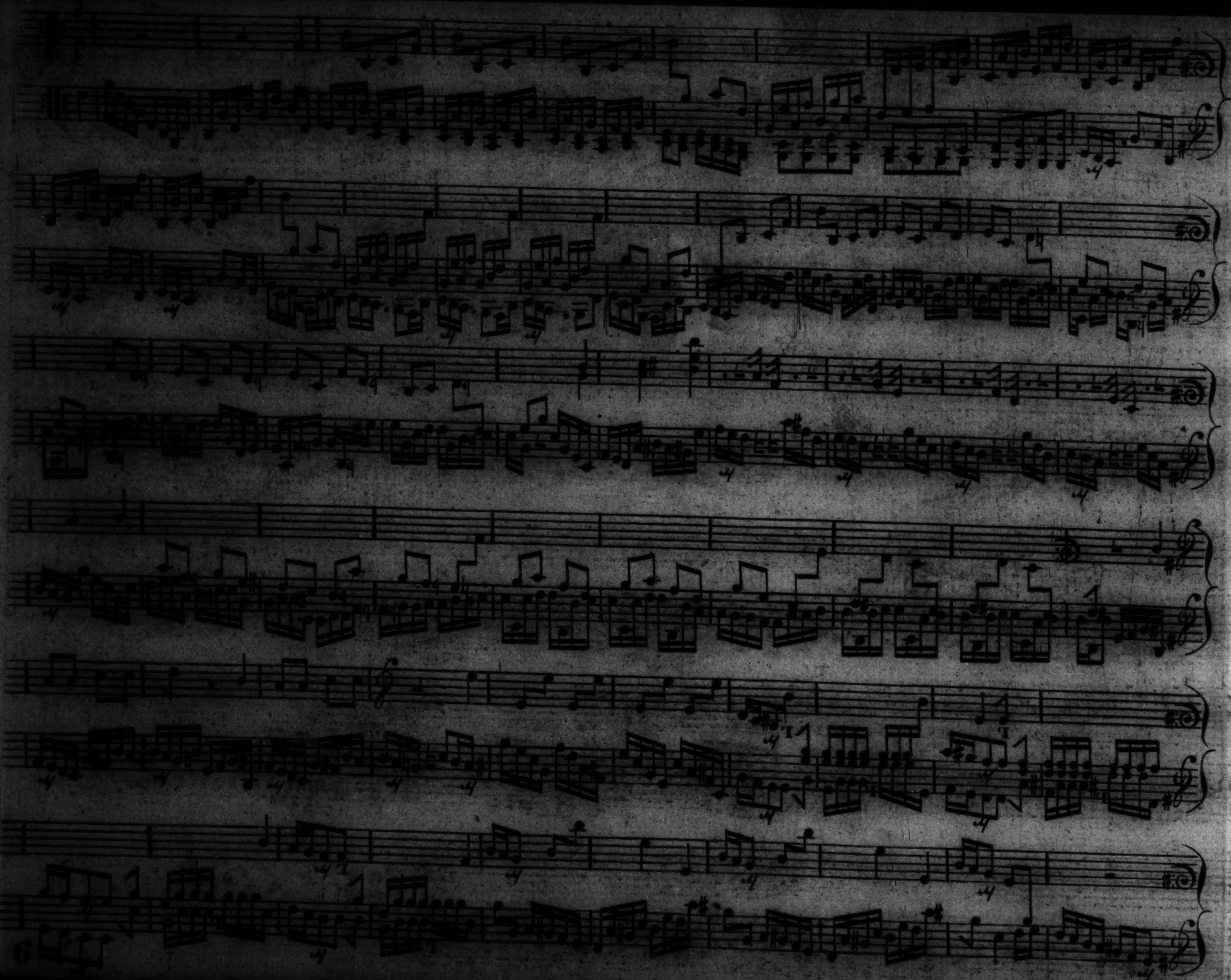


Allegretto

Vivace

Lesson, II

Con Spirito



Prefto

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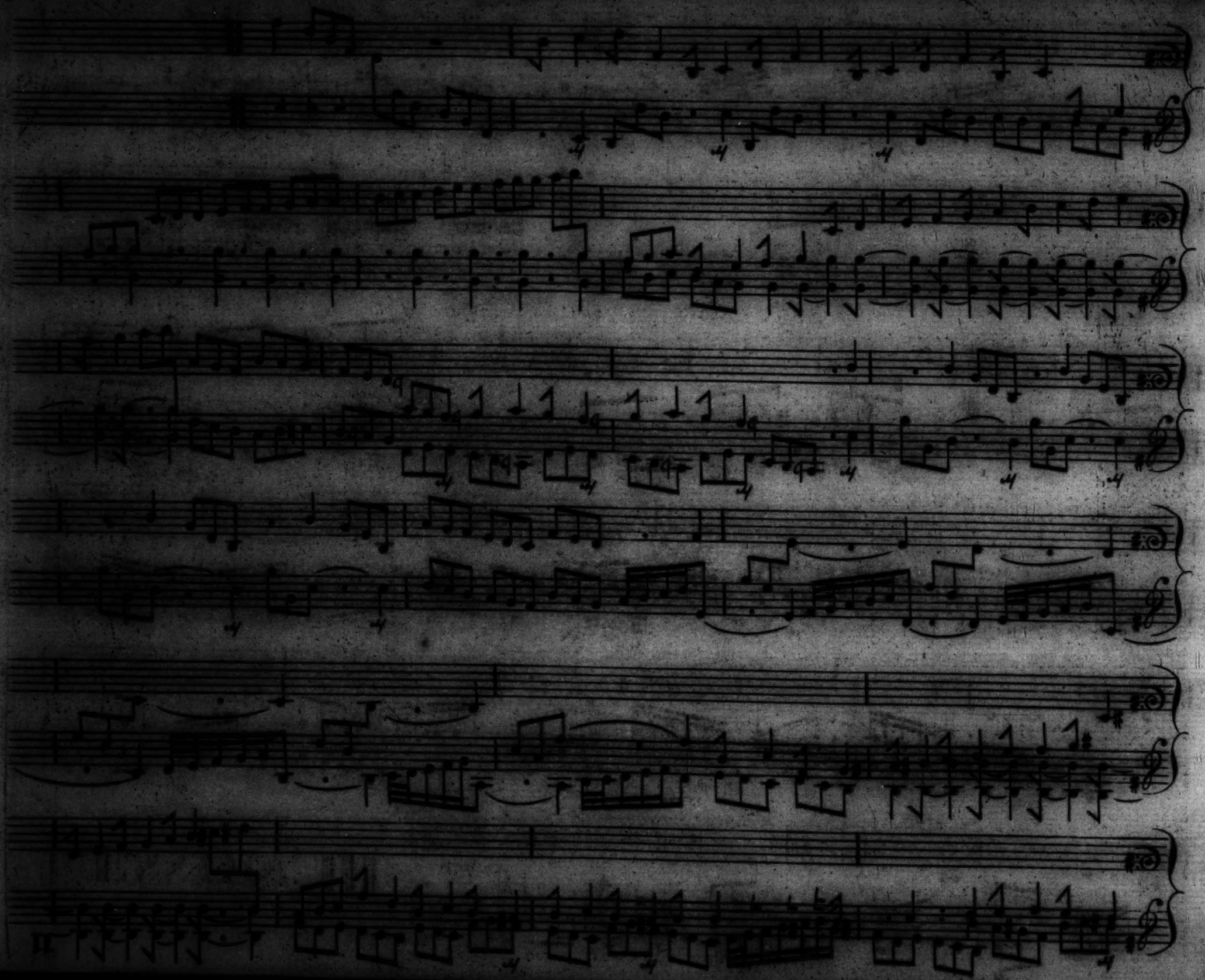
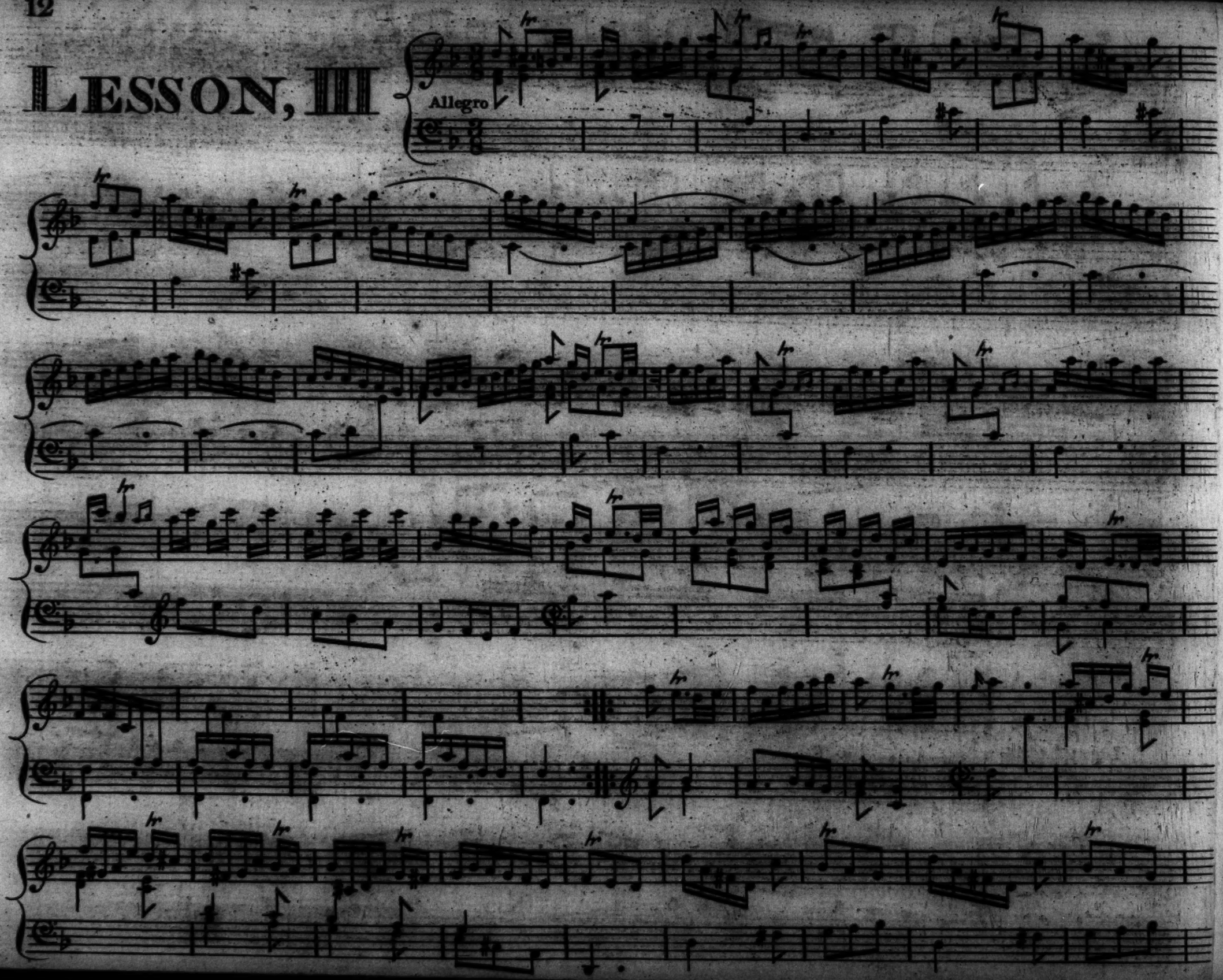
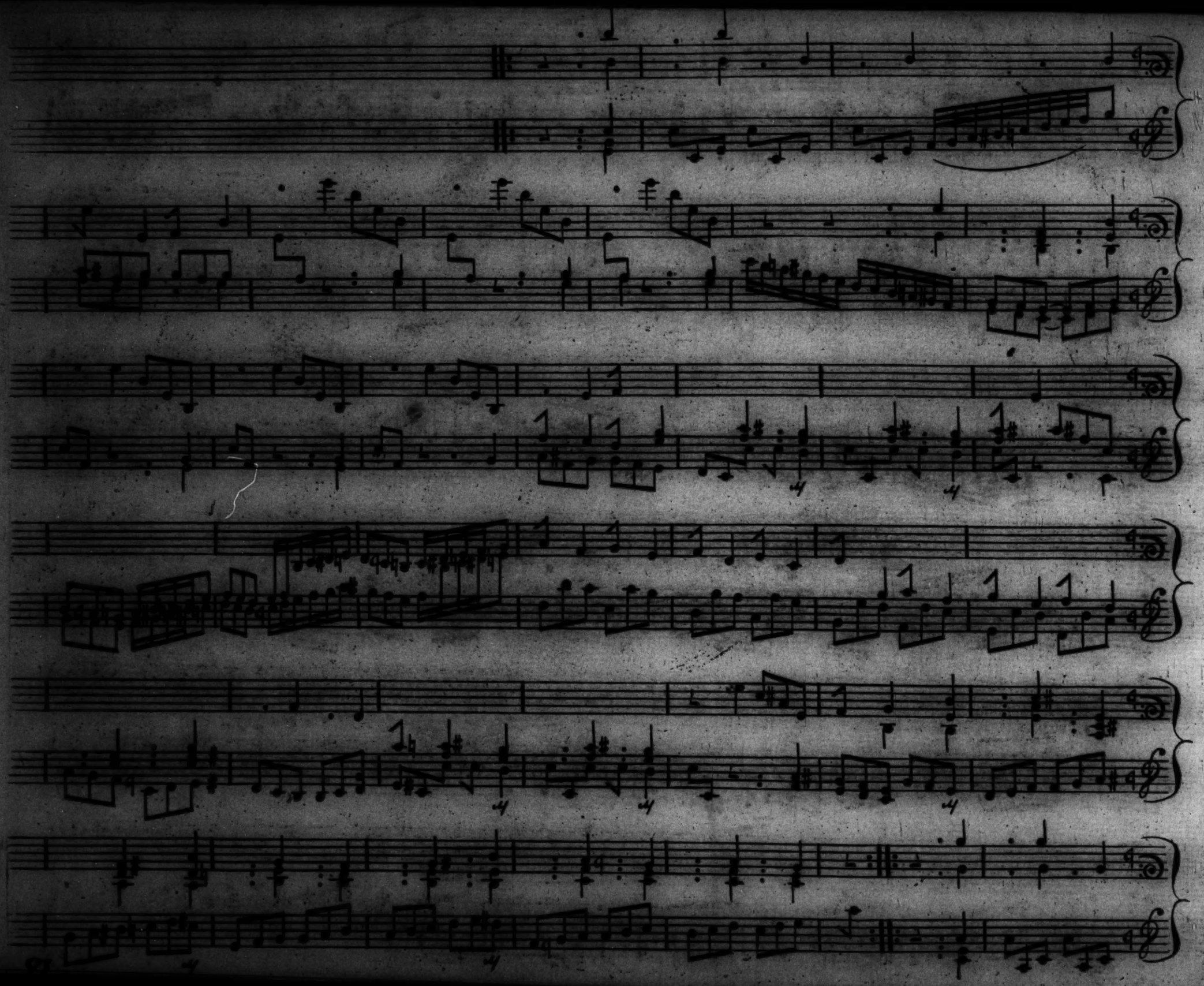


LESSON, III



Larghetto

Prefto



LESSON, IV

Brillante

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L

R

V.S.

Tempo di Minuetto

Aria

Allegro

LESSON, V

Allegro

Preſto

LESSON VI

Allegro

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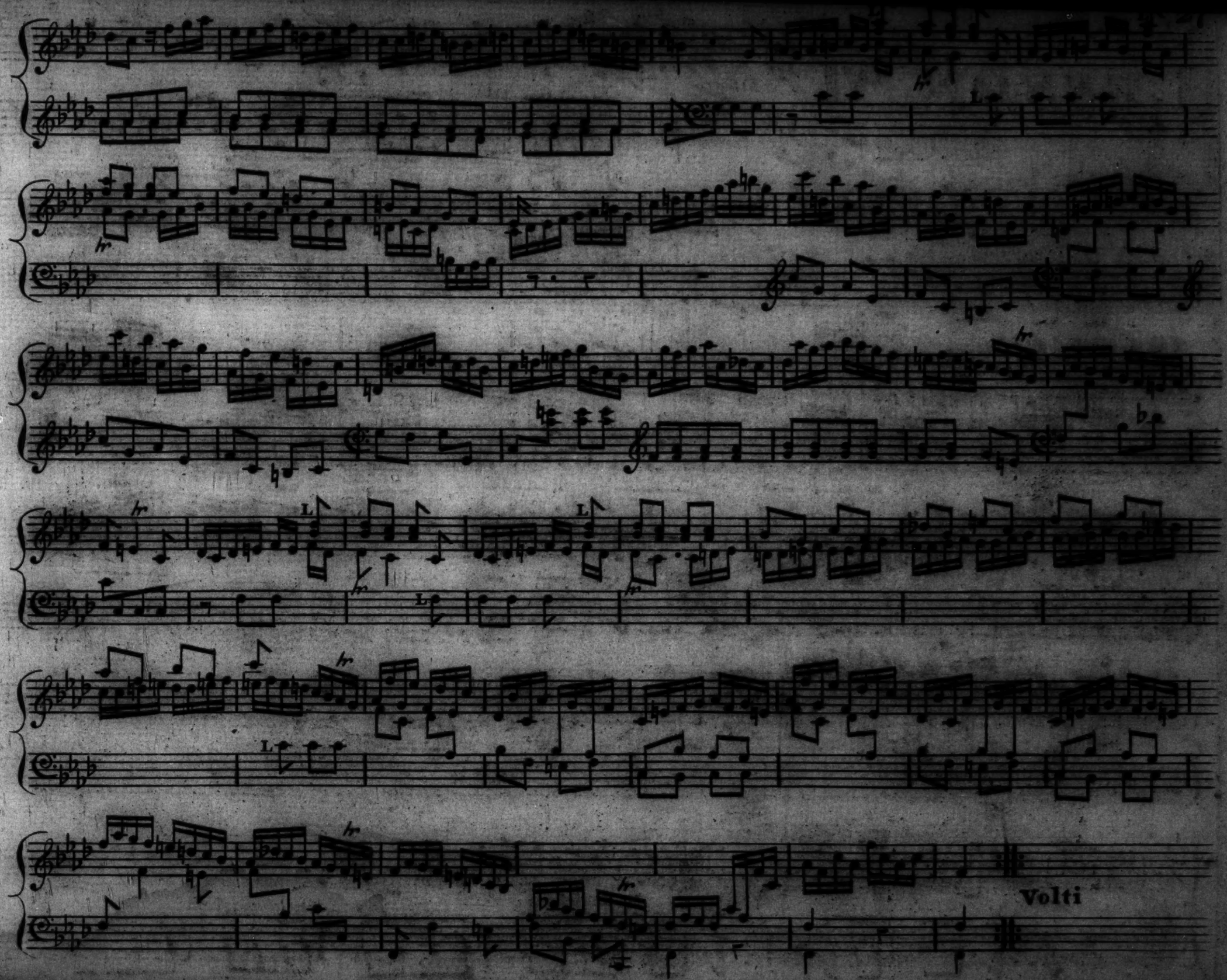
1. 2.


Volti

Piu Allegro

Finis

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